



ASALH® ANNUAL VIRTUAL TEACHER'S WORKSHOP – EVERY SATURDAY IN SEPTEMBER!



Culturally Responsive Teaching Techniques to Support the 2021 Black History Theme
The Black Family: Representation, Identity, and Diversity

105th Annual Convention

The Association for the Study of African American Life and History

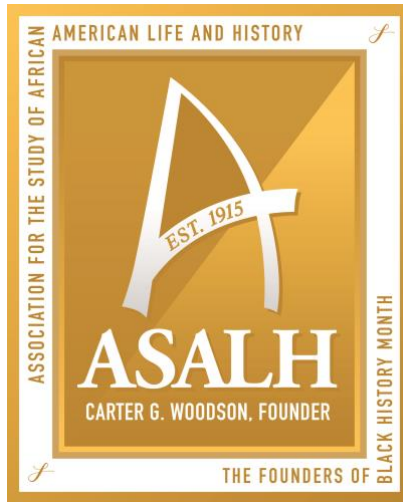
ASALH Virtual Teacher Workshop

2021 National Black History Theme:

The Black Family: Representation, Identity & Diversity

September 5 / 12 / 19 / 26, 2020

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105th Annual Convention

2020 ASALH Virtual Teacher Workshop

Presenters:

Name	Affiliation
Dr. La Vonne I. Neal	Northern Illinois University
Dr. Alicia L. Moore	Southwestern University
Dr. Regina A. Lewis	Pikes Peak Community College
Dr. Sarah Militz-Frielink	Northern Illinois University
Dr. Karsonya Wise Whitehead	Loyola University Maryland
Dr. Kelly J. Cross	University of Nevada-Reno
Dr. Joseph E. Flynn, Jr.	Northern Illinois University
Dr. Erika L. Freitas	Regis University
Dr. Greg Wiggan	UNC Charlotte
Maria Colompos-Tohtsonie, MPPA	Texas Tech University

2020 ASALH Teacher Workshop

Presenter Short Biographies



La Vonne I. Neal, Ph.D., is Professor Emerita & Associate Vice President (RET.), Northern Illinois University. Neal, formerly Dean of two Colleges of Education is a teacher educator whose work in the design and implementation of culturally responsive teaching methods has earned wide recognition both among educators and popular press. For example, her research on the correlation between African American male students' walking styles and their placement in special education courses has been featured globally in mass media.

Co-Editor: *Black History Bulletin (BHB)*, an ASALH publication for teachers.

Academia.edu Page: <http://niu.academia.edu/LaVonneINeal>

New Book [Diversifying the Teacher Workforce: Preparing and Retaining Highly Effective Teachers](#) can be ordered on Amazon



Alicia L. Moore, Ph.D., is Chair of the Education Department & holds the Cargill Endowed Professorship at Southwestern University. Moore was a school principal and teacher in urban school districts. Her teaching and internationally cited research include culturally responsive leadership and teaching. Additionally, she conducts action-based research for best practices for teaching social studies, special education, English language learners, and early childhood education. She has served as a local evaluator for the federally funded Even Start Program.

Co-Editor: *Black History Bulletin (BHB)*, an ASALH publication for teachers.

<https://asalh.org/document/the-black-history-bulletin/>

Academia.edu Page: <http://southwestern.academia.edu/AliciaMoore>

New Book [“Borders, Bras, and Battles: A Practical Guide to Mentor Undergraduate Women to Achieve Career Success,”](#) can be ordered on Amazon



Regina A. Lewis, Ph.D., is Special Assistant to the President for Academic Excellence & Inclusion and Department Chair of Communication at Pikes Peak Community College, Colorado Springs, CO. Also, she is an Emotional Intelligence certified analyst and certified trainer of Bridges Out of Poverty. Additionally, she works with prominent organizations in areas such as: cultural agility, student retention/success, executive leadership coaching, and professional public speaking coaching. Dr. Lewis' research focus includes African American male students' identity development and academic persistence.



Sarah Militz-Frielink, Ph.D., is an instructor in the College of Education at Northern Illinois University. She teaches special education, co-teaching, foundations of education, and math methods. Her co-authored book, *Borders, Bras, and Battles: A Practical Guide to Mentor Undergraduate Women to Achieve Career Success* earned a 2016 Society of Professors of Education Book Award. In addition to journal articles and book chapters, she published a National Learning Series titled: “African Americans in Times of War: Triumphs in Tragedy.”

New Book: *Liberation in Higher Education: A White Researcher’s Journey Through the Shadows*, <https://www.peterlang.com/abstract/title/68888?rskey=jTrz4R&result=1>



Karsonya Wise Whitehead, Ph.D., is an Associate Professor of Communication and African and African American Studies at Loyola University Maryland. She is the Founding Executive Director of the Emilie Frances Davis Center for Education, Research, and Culture. Additionally, she is a K-12 Master Teacher in African American History; an award-winning curriculum writer and lesson plan developer; an award-winning Baltimore City middle school teacher, winning the 2006-07 Maryland History Teacher of the Year Award; and, a three time New York Emmy nominated documentary filmmaker. *Essence* magazine included her on the 2019 “[Woke 100 List](#),” of “black women advocating for change.” She is the host of “Today with Dr. Kaye” on radio station [WEAA](#), which received the 2019 Associated Press Award for Outstanding Talk Show and the second place Award for Outstanding Editorial and Commentary.

Professional Page: <https://kayewisewhitehead.com/bio/>



Kelly J. Cross, Ph.D., an Assistant Professor of Chemical Engineering at University of Nevada Reno, is a culturally responsive practitioner, researcher, and educational leader. Dr. Cross has conducted workshops on managing personal bias in STEM and promoting inclusion in higher education, online and in-person. Her research interests include diversity and inclusion in STEM, identity construction, intersectionality, teamwork and communication skills, and educational assessment. Her teaching philosophy focuses on student centered approaches such as problem-based learning and culturally relevant pedagogy. Dr. Cross’ complimentary professional activities promote inclusive excellence through collaboration. She has received six National Science Foundation (NSF) grants.



Greg Wiggan, Ph.D., is Professor of Urban Education, Adjunct Professor of Sociology, and Affiliate Faculty of Africana Studies at the University of North Carolina at Charlotte. His research addresses school processes that promote high achievement among urban and minority students. He was recipient of the 2015 *Cato College of Education Award for Excellence in Teaching* and the College’s *Diversity Award*. He has published over 100 publications, inclusive of 28 education books, with notable titles such: *Global Issues in Education*; *Power, Privilege and Education*; and in press, *Teacher Education to Enhance Diversity in STEM*; *Sister Outsider in the Academy*, and *Education as Self-Healing Power*.



Joseph E. Flynn, Jr., Ph.D., is the Associate Director for Academic Affairs for the Center for Black Studies and Associate Professor of Curriculum and Instruction at Northern Illinois University. Flynn co-edited the book *Rubric Nation: Critical Inquiries on the Impact of Rubrics in Education* (Information Age Publishing, 2015). More recently, Dr. Flynn founded the three-day Social Justice Summer Camp for Educators at Northern Illinois University. Additionally, Dr. Flynn serves as an editorialist on *Perspectives*, a radio program on WNIJ, an NPR affiliate, and as a co-host for the podcast *Mental Illness in Popular Culture*. He is also a past president of the American Association for Teaching and Curriculum. Most recently, Dr. Flynn published *White Fatigue: Rethinking Resistance for Social Justice* (Peter Lang, 2018), a book that considers the critical question of why it is a challenge to teach White students about race? The book has been awarded the O.L. Davis, Jr. Outstanding Book Award from the American Association for Teaching and Curriculum.



Erika L. Freitas, Ph.D., is an Associate Professor at Regis University School of Pharmacy, Denver, CO. She is a certified Anti-Defamation League trainer and a diversity consultant with extensive experience designing, developing, and implementing culturally responsive approaches to educating healthcare professionals, anti-bias and bullying prevention school-wide programs, workshops for students of all ages and professional development workshops and trainings for educators, counselors, and administrators. Dr. Freitas' research interests focus primarily on educational outcomes and diversity, equity, and inclusion.



María T. Colompos-Tohtsonie, MPPA, is a doctoral student studying Educational Leadership and Policy at Texas Tech University. Colompos-Tohtsonie's research and publications include: (1) Mentoring students who are culturally and/or linguistically diverse; (2) Education policy; (3) Culturally- Responsive Leadership; and (4) Public Policy. Her recent article—"Exploring the Heartbeat of the Black Family: Observations Through the Lens of Endarkened Epistemology," provides a new clarity across decades of Black-family analyses by historians, sociologists, and policy makers. Additionally, her book, *Borders, Bras, and Battles: A Practical Guide to Mentor Undergraduate Women to Achieve Career Success* earned a 2016 Society of Professors of Education Book Award.

<https://www.amazon.com/Borders-Bras-Battles-Practical-Undergraduate/dp/1627201106>

TEACHER WORKSHOP SCHEDULE

Workshop Theme: The Black History Theme for 2021:

“The Black Family: Representation, Identity & Diversity”

Workshop Dates:

Teacher Session Schedule—Total Hours = 6 Hours

Date	Day of the Week	Time & Length of Session
September 5, 2020	Saturday	12:30- 2 pm EST. (1.5 Hours)
September 12, 2020	Saturday	12:30- 2 pm EST. (1.5 Hours)
September 19, 2020	Saturday	12:30- 2 pm EST. (1.5 Hours)
September 26, 2020	Saturday	12:30- 2 pm EST. (1.5 Hours)

Note: This is a six-hour workshop. Each session is different and participation in all sessions is recommended for optimum benefit.

Student Session Schedule—Total Instruction Hours = 2.5 Hours

Date	Day of the Week	Time & Length of Session
August 25, 2020	Tuesday	5-5:50 pm EST. (50 Minutes)
September 1, 2020	Tuesday	5-5:50 pm EST. (50 Minutes)
September 8, 2020	Tuesday	5-5:50 pm EST. (50 Minutes)

Note: The ASALH Virtual After-School Program—“The Carter G. Woodson Scholars Program,” is a research project designed for high school students. Students will learn how to be a “Forensic Historian”—**research investigation steps will be assigned as homework.** Their research project will be—“Black Family History and Genealogy.” Students’ research projects will be presented to the session facilitators and recorded on Tuesday, September 8, 2020. Facilitators will show samples of students’ presentations to the teachers on Saturday, September 26, 2020. Subsequently, students will be registered as presenters at the 105th Annual Association for the Study of African American Life and History (ASALH) Conference. **Each student session is different and participation in all sessions is recommended for optimum benefit.**

Academic Standards: Standards from the following Alabama documents and the National Council for Social Studies Standards (NCSS) will be utilized during the teacher and student sessions:

- 1. 2016 Revised Alabama Course of Study: English Language Arts:**
 - Writing Standards for Literacy in History/Social Studies (Appendix C)
 - College & Career Readiness Anchor Standards for Writing (Appendix C)
- 2. College, Career, and Civic Life (C3) Framework—NCSS**

Special Features for Teachers, Administrators, Professors, Students, & Community Members:

This virtual, interactive, and multi-media workshop will be customized for workshop participants from Alabama in accordance with the Alabama State Department of Education (ALSDE) aforementioned documents. The information and materials presented will support the **ALSDE Vision—“Every Child a Graduate / Every Graduate Prepared.”**

Culturally Responsive Teaching Components

Three Types of Curriculum	Variability of Instruction and Assessment	Indicators
<p style="text-align: center;">Formal Curriculum</p> <p style="text-align: center;">Symbolic Curriculum</p> <p style="text-align: center;">Societal Curriculum</p>	<p style="text-align: center;">Informed by learning styles, student interests, and preferences</p> <p style="text-align: center;">Implemented using student choice</p>	<p style="text-align: center;">Environment</p> <p style="text-align: center;">Teacher content</p> <p style="text-align: center;">Student engagement</p>

Culturally Responsive Teaching Checklist

Directions: For each of the following areas, review your lesson or unit for cultural responsiveness. Place a check on the appropriate line.

Characteristic	Yes	No
1. Formal Curriculum		
a. texts	_____	_____
b. standards	_____	_____
2. Symbolic Curriculum		
a. bulletin boards	_____	_____
b. trade books	_____	_____
c. images of heroes and heroines	_____	_____
d. statements of classroom rules	_____	_____
e. tokens of achievement (student work)	_____	_____
3. Societal Curriculum		
a. magazines	_____	_____
b. movies	_____	_____
c. newspapers	_____	_____
d. TV programs	_____	_____
e. music	_____	_____

Note: Adapted from: *Culturally Responsive Teaching*, by Geneva Gay, 2000, Teachers College Press.



Thinking About Poems

AS HISTORICAL ARTIFACTS

<p>Looking at THE POEM</p>	<p><i>Look at the physical format and graphical elements. What do you see?</i></p> <p><i>What is the overall message of the poem?</i></p> <p><i>Highlight words or phrases that you find expressive. What about the language appeals to you?</i></p>
<p>Responding to THE POEM</p>	<p><i>What are your personal reactions to the poem?</i></p> <p><i>What makes this a poem?</i></p>
<p>Thinking about HISTORY</p>	<p><i>Why do you think the poet wrote this poem? What clues do you find to suggest this?</i></p> <p><i>For what audience was the poem written?</i></p> <p><i>What does the poem tell you about what life was like during this period in history?</i></p>

WHAT MORE DO YOU WANT TO KNOW, AND HOW CAN YOU FIND OUT?

www.loc.gov/teachers/lyrical



Thinking About Songs

AS HISTORICAL ARTIFACTS

	ILLUSTRATION	LYRICS	MUSIC
Looking <i>at</i> THE SONG	<p><i>Look at the physical format and graphical elements.</i></p> <p><i>What do you see?</i></p>	<p><i>What people, places, and events are mentioned?</i></p>	<p><i>What do you notice about the music (fast, slow, catchy, dull)?</i></p>
Responding <i>to</i> THE SONG	<p><i>What are your personal reactions to the images?</i></p>	<p><i>What are your personal reactions to the lyrics?</i></p>	<p><i>What emotions might this song produce when sung or played?</i></p>

Thinking *about* HISTORY

Why do you think the artist(s) wrote this song?

What clues do you find to suggest this?

For what audience was the song written?

Why is the music important to this song?

What does the song tell you about what life was like during this period in history?

WHAT MORE DO YOU WANT TO KNOW, AND HOW CAN YOU FIND OUT?

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Dimensions of African American Culture

Spirituality	Approach to life, non-material forces influence life.
Harmony	Fate interrelated with other elements/schemes, human kind and nature harmonically conjoined.
Movement	Emphasis on interweaving of movement, rhythm, percussion, music, dance; central to psychological health.
Verve	Propensity for high levels of stimulation, energetic and lively action.
Affect	Emphasis on emotional and feelings; sensitivity to emotional cues, tendency to be emotionally expressive.
Communalism	Commitment to social connectedness; social bonds and responsibility transcend individual privileges
Expressive Individualism	Cultivation of distinctive personality and a proclivity for spontaneous, genuine personal expression.
Oral Tradition	Preference for oral/aural modes of speaking and communication; speaking and listening treated as performances.
Social Time Perspective	Orientation in which time is treated as passing through social space; recurring, personal and phenomenological.

Note: From "The Academic Performance of Afro-American Children," by A.W. Boykin, 1983, in J. Spence (ed.) *Achievement and Achievement Motives*.

Rhetorical Modes of Discourse

(Ebonics, African American Language)

Modes	Defined
Exaggerated	Use of uncommon words, rarely used expressions; preference for alliteration.
Mimicry	Deliberate imitation of speech and mannerisms of others.
Proverbial	Use of proverbs, characteristic of sound wisdom and power.
Punning	Comments based on knowledge and experience common to the African- American experience.
Spontaneity	Improvising by taking advantage of the moment.
Image-making	Use of metaphors and imaginative language rooted in everyday reality.
Braggadocio	Conveying image of omnipotent, fearless being; capable of doing the undoable.
Indirection	Point made by power of suggestion and innuendo.
Tonal Semantics	Verbal power through use of sound effects.

Note: From *Talkin and Testifyin*, by G. Smitherman, 1977, p. 94-100.

Coping Strategies - Passive and Active

Passive

Mental Colonization

Accept existing lot; forego oppression's existence, strive to "play the role," to get their fair share of a "piece of the pie."

Subservient

"Brown nosing" posture; promotes the "rightness of whiteness" or the teacher, even at expense of integrity of the African American experience.

Survivalist

One turns on own community; adopts "dog eat dog" philosophy to survive; passive resignation; acceptance of life as it is; welfare mentality.

Active

Dissembling

Offers pretense to outside world; conceals true feelings; camouflages subversive acts.

Game playing

"Get over" strategy; out foxes the power broker; cunning, expedience, and trickery used to gain stamp of approval to signify success.

Defiance

Defy system through aggressive techniques; against anything that "dominant society" (i. e., authority figure, teacher, school) stands for.

Nationalist

Embraces a distinct system of values to resist oppression; serves as insulating function.

Eclectic

Combination or mixture of coping styles.

Note: From "The Triple Quandary and the Schooling of Afro-American Children," by W.A. Boykin, 1986, in U. Neisser (ed.) *The School Achievement of Minority Children*, p. 72-74.

Integrity and Strength Models for African American Learners

A self-determinist approach to addressing the educational needs of African American youth who demonstrate behavior problems may prove to be invaluable in the development of effective instructional and motivational strategies employed in the teaching of African American youth. The use of "integrity and strength models" (Boykin, 1993; Webb-Johnson, 1994) especially in special education settings may empower educators in developing instruction and curriculum that embrace African American cultural frameworks. Such practice could be a welcome alternative to typical "status quo of control" strategies.

Integrity/Strength (IS) Models

The following strategies use Boykin's dimensions of culture as a conceptual framework for teacher and student development:

Spiritual IS: Organizing instruction with the prospective possibility that more than observable and material aspects of the classroom have value. Encouraging children to act on their curiosity while solving a problem or accepting their convictions as potentially useful in their decision making processes, even though they may not initially be able to understand or explain the vital force that motivates them. Implementing repeated efforts to acknowledge, accept and enhance epistemologies (way of knowing) as an integral part of curriculum planning and implementation.

Harmony IS: Organizing classrooms to highlight the linkage of one to one's surroundings. Initiating activities that are a direct result of previous activities and allowing students to help plan for the acquisition of excellence because he/she is a part of the larger picture. Constructing activities that highlight the versatility of individuals and foster collective harmony within the atmosphere of the classroom, school, community and home.

Movement IS: Organizing classrooms and instruction to typify the individual through movement and music. Designing lessons that flow to a beat of vitality. Students need and want to move from place to place and concept to concept through ideas, thoughts, reality and fantasy. Orchestrating movement to afford students the opportunity to address the possible and the perceived impossible within specific contexts of movement.

Verve IS: Designing instruction that highlights variety in activity levels and variability. Presenting information that addresses the propensity towards energetic, intensive and lively stimulation. Addressing the possibility and reality that students can often attend to more than one concept at a time. Building classroom engagement on the premise of diurnal interactions and not merely dichotomous ones. Creating a catalogue of choices stressing variability and intense interactions in presentation and participation.

Affect IS: Addressing the importance of "person to person" interactions within the classroom. Facilitating instruction that encourages emotional acknowledgment and commitment from students and creating opportunities to practice skills affectively. Refining the ability to identify, read, be sensitive to, accept and/ or reject the emotional aspects of the classroom.

Communalism IS: Utilizing the social rather than object orientation of students. Designing programs that take advantage of the use of cooperative group opportunities, create vehicles for the promotion of sharing, learning and helping others for its own intrinsic value. Providing practice in determining when it is more appropriate to act for the good of the group and when it is appropriate to make decisions based on individual needs within the context of the classroom.

Expressive Individualism IS: Stressing the importance of each individual articulating his/her own style. Instructional practice embracing the mixture of many components of an activity to create an individual formula. This strength may be highlighted through a variety of mediums, (i.e. speech patterns, interaction styles, studying techniques, dress, interests or approaches to a task.

Oral Tradition IS: Utilizing the historical development of African American language for classroom enrichment. Demonstrating communication and language as a powerful tool through exaggeration, mimicry, punning, spontaneity, etc. that is integrated into all subject areas to capitalize first on classroom dynamics and secondly to provide an historical perspective on the development of language in America and its impact on the learning environment.

Social Time Perspective IS: Acknowledging that behavior is bound to traditions and customs in a social context. Designing motivational classroom strategies that enhance the use of tradition and immediacy, when appropriate. Providing a dynamic emphasis on the events in which students engage to foster self-definition of learning persistence and needs. Providing more time on an assignment when beneficial, thereby encouraging students to engage in planning and decision making that supports high expectations and refusal to yield to difficulties that might arise in the pursuit of knowledge.

These modes in instructional and curriculum design influence the active participation of African American children in their learning process, highlight the integrity and strength brought to the classroom, and address specific skill challenges through cultural frameworks.

Note: Adapted from the research of A.W. Boykin

How to Rip DVD Audio to MP3 Music on Mac

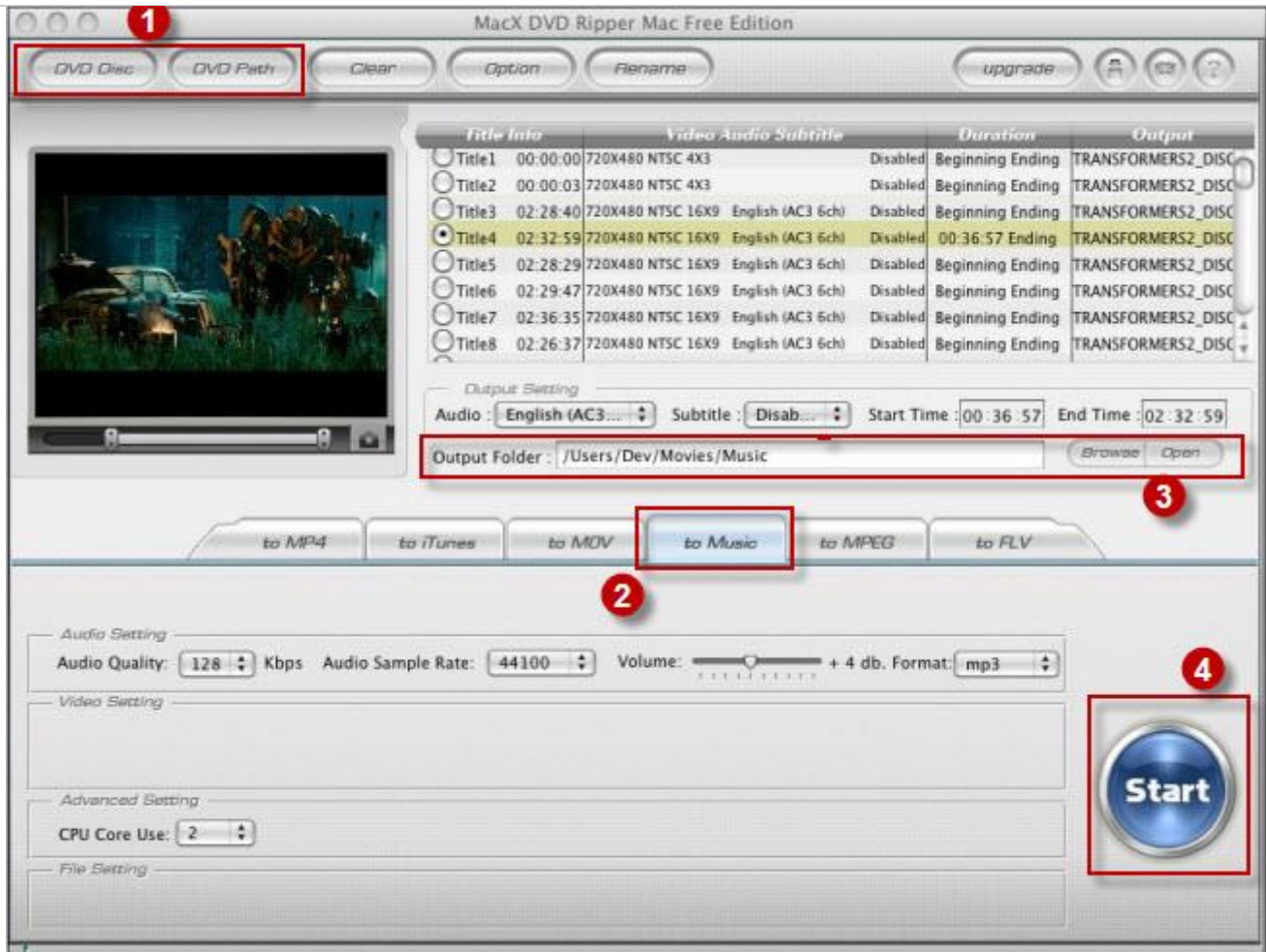
MPEG-1 Audio Layer 3, more commonly referred to as MP3, is a patented digital audio encoding format using a form of lossy data compression. It is a common audio format for consumer audio storage, as well as a de facto standard of digital audio compression for the transfer and playback of music on digital audio players. MP3 is an audio-specific format that was designed by the Moving Picture Experts Group.

Now MP3 is the most popular format for downloading and storing music. MP3 is supported by all computer systems, all portable players (iPod, iPhone, Apple TV, Zune, PSP, PS3, Creative Zen, iRiver, Mobile Phone, etc.), all DVD players and some car stereos.

Step by step to rip DVD to MP3 music file on Mac OS X.

- The first thing you will have a free DVD to MP3 music ripper program prepared. [MacX DVD Ripper Mac Free Edition](#) is an ideal solution for extracting music from DVD and ripping DVD audio to MP3 music file for different MP3 players with excellent quality and super high speed.

How to Rip DVD Audio to MP3 Music on Mac



Step 1. Add DVD Movie.

After download and run this DVD to MP3 music ripper. Then, just insert your favorite DVD on the DVD-ROM and load your DVD through "DVD Disc" button. Alternatively, you can hit "DVD Path" to import DVD files.

Step 2. Select MP3 Music as Output Format.

In the output format area, select the target format "to Music". There are also much more output video format to be chosen, such as DVD to MP4, DVD to iTunes, DVD to MOV, DVD to FLV etc.

Step 3. Set Output Folder.

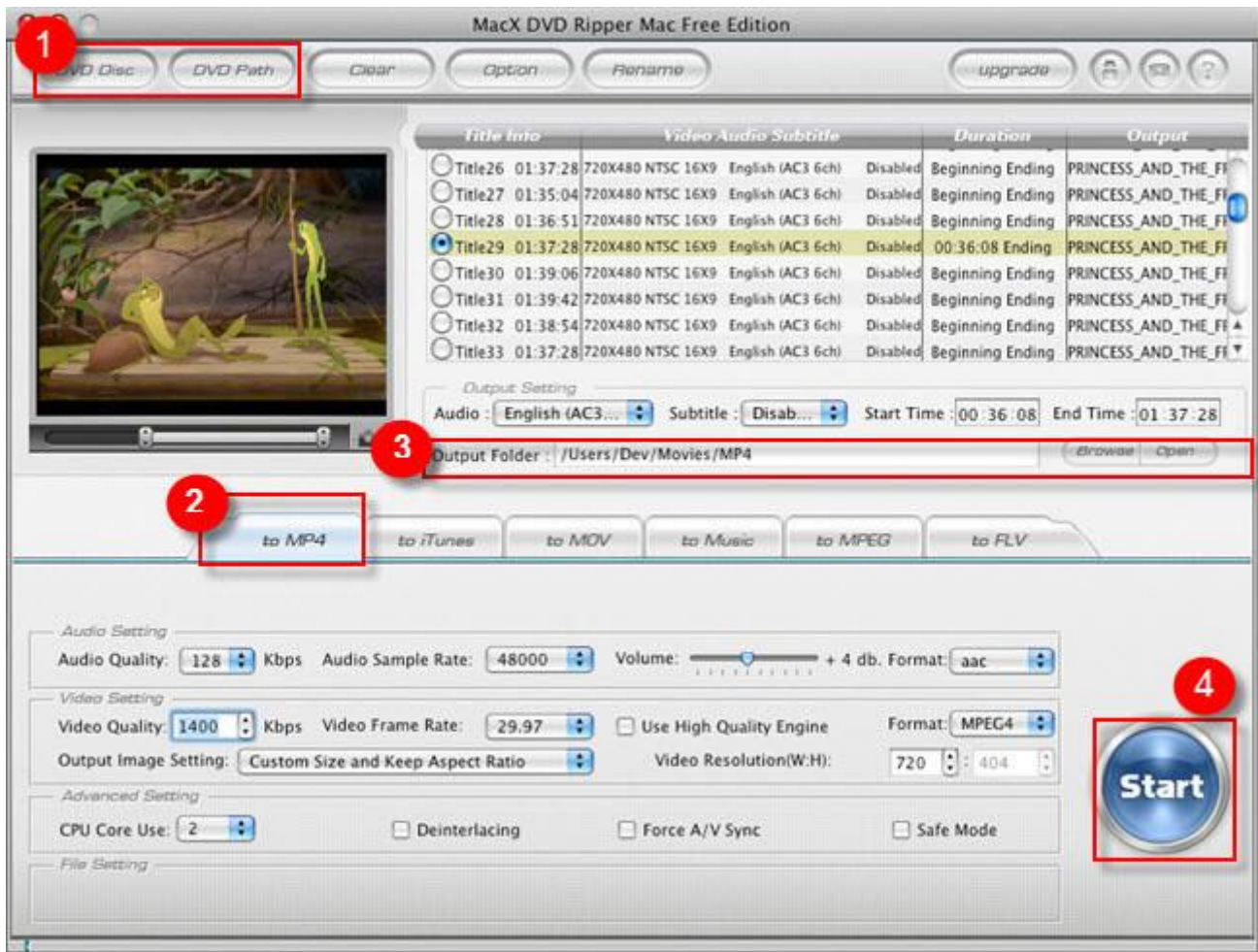
Specify output folder on your computer to save the output files. Click the "Browse" button to choose the path where you want to save the output files in.

Step 4. Convert DVD to MP3 on Mac.

When the settings are done, click the "Start" button to start conversion. And then the Mac DVD to MP3 Music Ripper will automatically start to rip DVD Audio to MP3 on Mac.

How to Rip DVD to MP4 on Mac OS

Below is the step by step user guide that shows you how to rip DVD movies to MP4 format with MacX DVD Ripper Mac Edition.



Step 1: Download and launch the DVD to MP4 ripper. Click to Load the DVD disc or DVD Folder.

Step 2: Select the output format. Choose DVD to MP4 as output format. Besides, DVD to MP4, there are also DVD to FLV, DVD to MOV, DVD to MPEG, DVD to iTunes, DVD to Music.

Step 3. Choose the output destination, click to browse and choose where the output video will be placed.

Step 4. Start ripping DVD to MP4 by clicking Start button.

Option:

1. You can select the titles or chapter you want to convert by setting the start time and end time, or drag the bar under the preview windows.
2. Select audio track and language according to your language and needs.
3. Change profile and settings to adjust the video file size, video resolution, frame rate, etc. Download MacX DVD Ripper Mac Edition right now to rip DVD to mp4 and enjoy watching your favorite movies whenever you want. Or

you could take a try of its pro version, MacX DVD Ripper Pro. With MacX DVD Ripper Pro, you can handle any DVD dis and convert to iPhone, iPod, iPad, Apple TV and PSP.

How to rip DVD to MP3 with Xilisoft DVD Ripper?

What Xilisoft DVD Ripper can do for you?

- Extract audio from DVD as **MP3**, WMA, WAV, etc.
- Rip DVD to DivX, AVI, MPEG, WMV, **MP4**, H.264/AVC, etc.
- Convert DVD to iPod, iPhone, PSP, mobile phone, MP4 players
- Capture DVD screenshots as JPG or BMP image

Step by step guide to rip DVD to MP3

Now you can freely enjoy music on various portable devices like iPod, iPhone, iPhone 3G S, once own the powerful DVD ripper software.

Follow the 1-2-3 steps, you will find the conversion from ripping DVD movie to MP3 is so easy and fast.

Step 1. Download Xilisoft DVD Ripper and install it to your PC. Then load your loved DVD disc from targeted drive.

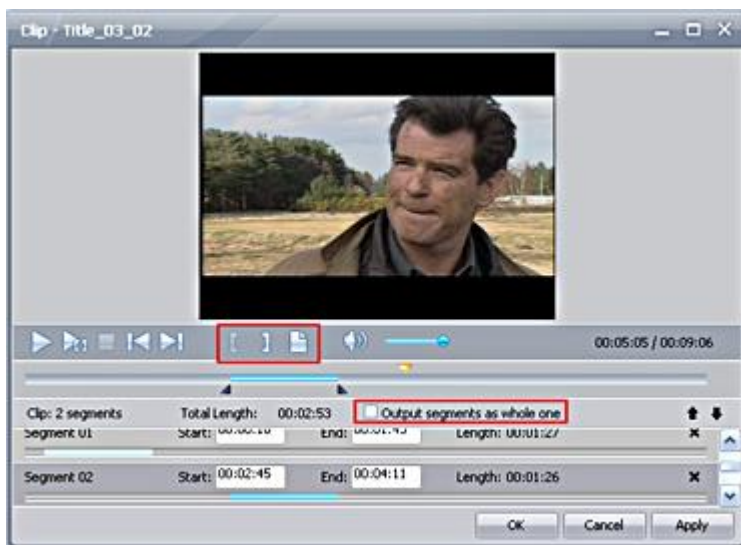
Step 2. After loading the DVD movie, you can rip DVD with three main modes.

One is title mode (ripping the whole DVD to one file), one is segment mode (ripping video clips), the other is chapter mode. If you rip in chapter mode, you will get a file for every chapter. When the list box displays the titles not chapters you can convert the whole DVD into one file.

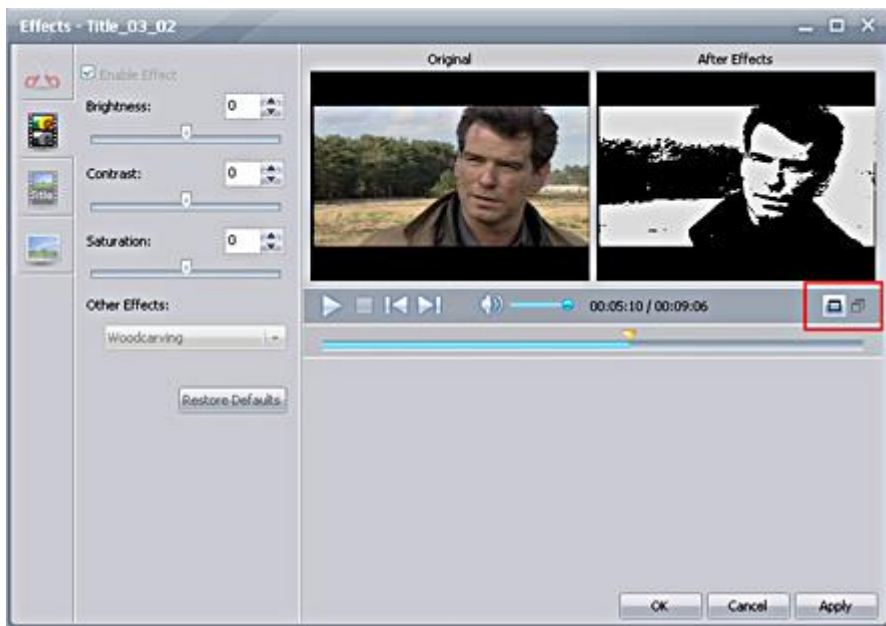
If you'd like to extract video clips, just set 'Start Time' and 'Duration' to rip the segment.

Step 3. Choose "**MP3**" format from the list, and click the red button to start the DVD to **MP3** conversion. After waiting for a few minutes, you can enjoy the beloved music on your iPod, iPhone.

PS 1: You can freely clip your favorite video segment.



PS 2: If you have interested in editing the video, enjoy the pleasure from it with Xilisoft DVD Ripper.



How to rip DVD to MP4 with Xilisoft DVD Ripper?

Step 1. Download Xilisoft DVD Ripper and install it to your PC. Then load your loved DVD disc from targeted drive.

Step 2. After loading the DVD movie, you can rip DVD with three main modes.

One is title mode (ripping the whole DVD to one file), one is segment mode (ripping video clips), the other is chapter mode. If you rip in chapter mode, you will get a file for every chapter. When the list box displays the titles not chapters you can convert the whole DVD into one file.

If you'd like to extract video clips, just set 'Start Time' and 'Duration' to rip the segment.

Step 3. Choose "MP4" format from the list, and click the red button to start the DVD to MP4 conversion. After waiting for a few minutes, you can enjoy the beloved music on your iPod, iPhone.